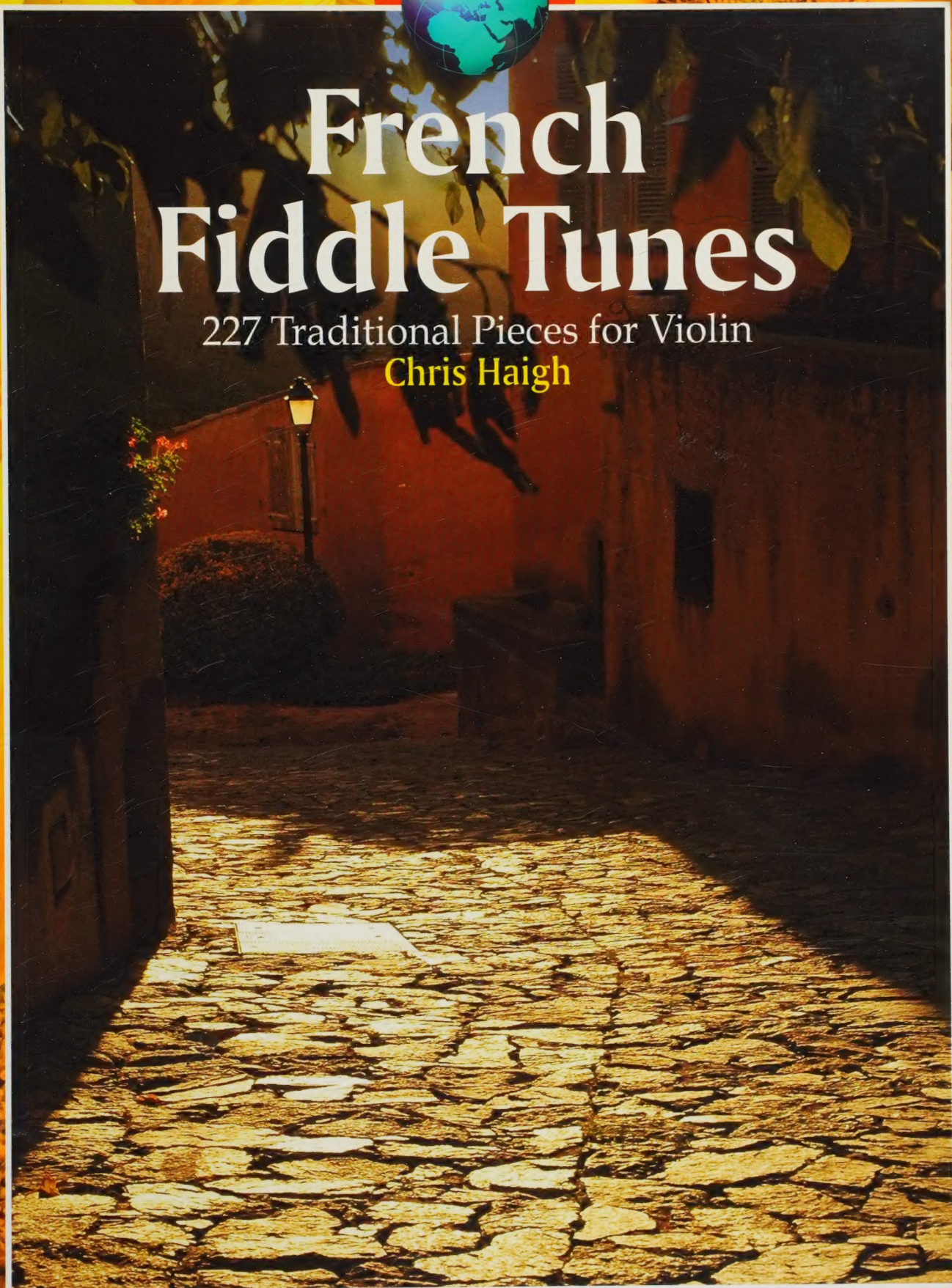




French Fiddle Tunes

227 Traditional Pieces for Violin

Chris Haigh





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Violin

French Fiddle Tunes

227 Traditional Pieces for Violin

Edited and arranged by Chris Haigh

With accompanying CD

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Introduction

France is not famous around the world for its fiddle tradition. But scratch below the surface, and you will find across the length and breadth of the country as rich a tradition as you could wish for, with a healthy interest in modern revival, and a thriving performance and dance scene. Furthermore the tunes and techniques used are surprisingly fascinating and exotic. The repertoire is packed with unique dance forms, crooked tune structures, unusual and exotic modes, and non-tempered scales.

There is no concept of a “national” folk music tradition in France. Instead, for various cultural and historical reasons, there are numerous regional styles, as outlined below.

The Tune Collection

The tunes in this collection are grouped by region, and within this by type. Wherever possible I have put together groups of similar tunes which can act as a “set”, running one into the next.

In some cases the tunes presented here are adapted from other instruments and the keys may have been altered to make them more fiddle-friendly.

A few of the tunes, particularly those of a strongly modal character, have been left without chords and are best played over a drone. In most cases however I have added chord symbols – consider these as suggestions only. There are always valid alternative chords, and in many cases the originals were played solo with no chordal backing.

There is no such thing as a “French fiddle style”. Bowing and ornamentation vary from region to region, and indeed player to player. The tunes are annotated and recorded here with a minimum of embellishment. Open string drones and occasional grace notes are often appropriate, as is a strongly rhythmic approach to bowing. Celtic ornamentation, such as rolls and trebles, should be avoided.

On some tunes I have added backing fiddle, and occasionally accordion. This helps to emphasise the rhythm and chord changes, but is not a particularly traditional approach. If you want to pursue French fiddle music seriously, there is no better way than to listen both to original recordings of old players, and to contemporary French interpreters of the music, many of whom are listed in the bibliography.

French Folk Music

Central France

Central France is home to some of the richest fiddle traditions in the country. It is a sparsely populated, densely wooded and mountainous region with around

80 dormant volcanoes. It includes Auvergne, Limousin, and Morvan. All have been home to many fiddle players, particularly in the late 19th and early 20th centuries. Each area would claim a distinctive repertoire and style, but perhaps what most unites the music of Central France is the dominance of the *Bourrée*.

The *bourrée* is French in origin, and is a direct descendent of the circle dance known as the *Branle* (pronounced roughly as “brawl”). The *Branle* is a 16th century dance, and several are described in a collection entitled *Orchesography*, published in 1589. The *bourrée* appeared in the 17th century, and was particularly associated with the Auvergne. It has many variants throughout central France, but there are two main subdivisions: the 2-time and the 3-time *bourrées*.

The 2-time *bourrée* is danced in lines of men facing women across the room.

3-time *bourrées* (sometimes called *montagnardes* or mountain *bourrées*) are played at a livelier tempo than the 2-time. They can be danced in lines, but can also be in two-couple squares. They are usually written in 3/8.

The most common key for *bourrées* on the fiddle is D, with the melody mostly played on the upper two strings, the D being used as a drone.

Artense, a plateau in the Auvergne, is a particular hot-spot for fiddling. The tradition here was almost unknown to the outside world until the 1970s, when researchers located and documented thirteen old fiddlers, mostly farmers whose music was passed down through the generations. Among the most notable was Joseph Perrier. His extensive repertoire included, alongside the standard *bourrées*, many of the more modern and international dance tunes including marches, waltzes, mazurkas, polkas and scottishes. The *scottishie* is a dance found across much of Europe, probably dating from the Franco/Scottish catholic alliance of the 14th-16th centuries. The *polka piquée* is found in much of France but most particularly in the centre, and is a distinctively staccato version of the polka.

Jean-Marc Delauney is a contemporary fiddler whose book *Les Violons de L'Artense* details the style and repertoire of fiddlers such as Joseph Perrier, and his recordings preserve elements of the old-fashioned style.

Typical features of this style include frequent use of *accords de deux* (double stops) and *bourdons* (drones). Chordal flourishes and arpeggios may be added to otherwise simple tunes.

It was a common feature of fiddling from the Massif Central to play *en coulee* (flowing or rolling); this involved use of long slurs, with often a whole bar played in a single bow. A feature of Massif Central fiddle playing rarely captured on old recordings is the deliberate tapping of the feet. Fiddlers often tied bells around their ankle, and stamped loudly to provide rhythmic accompaniment.

Another expert on Auvergne fiddling is Jean-Francois Vrod. His recordings with Trio Violon and Café Charbon manage to combine a beautiful tone and modern

sensibility with a keen ear for the crooked and whimsical nature of many of the old tunes. Vrod is from a family of Parisian Auvergnacs. From as early as the 18th century there had been a constant migration from the poor rural Auvergne to the bright lights of Paris, and areas such as that around the old Bastille became Auvergne ghettos within the metropolis. The epicentre of this immigrant community was the Rue De Lappe, a rough but bustling working class street occupied by coal merchants, carpenters and other craftsmen. There were also many bars or “bals” where Auvergnac musicians would play for traditional dancing. Initially the main instruments heard at these establishments would have been the *cabrette* (bagpipes), hurdy-gurdy and fiddle.

The accordion arrived on this scene in the first decade of the 20th century, and over the next decade it progressively replaced the other instruments and became the principal vehicle for dance music not just in Rue de Lappe but throughout France. The music of the Bals had been initially known as *Bal Musette*, - a musette being another name for the cabrette. Soon Bal Musette, became synonymous with the accordion. Even today the popular image of French café music abroad is totally dominated by the instrument.

The nature of the dance tunes changed. The hypnotic modal music, with its extended drones, was a thing of the past; even cabrettaires quickly abandoned the drone - a key feature of their instrument. Instead, distinct chord changes, accidentals and chromatic notes gave the music a much more modern feel.

Brittany

Internationally Brittany's music is by far the best known from among the French regions. Perched on the north western corner of the country, facing out into the Atlantic, Brittany has always had its back turned to Paris. The survival of the Breton language, and a continuing political movement towards independence have encouraged the Bretons to stick doggedly to their traditional culture when it was largely being abandoned in the rest of France.

Crucially, the Bretons have identified themselves as Celts, and have forged, over at least a century, close cultural ties with Ireland and Scotland.

In the 1970s there was a folk revival (and a seeking-out of musical roots) all across France, and Brittany was already well ahead of the game. The Lorient Interceltique festival was set up in 1971, promoting the idea of pan-celtic music, and today it is a massive event.

Perhaps the most significant development in Breton music in the 1970s was the rise to fame of Alan Stivell. He was a multi-instrumentalist, living in Paris but of Breton parentage who, playing a celtic harp, created a new style of music - a fusion of Breton and Irish musical traditions, using both acoustic and electric instruments (usually including fiddle). He sang in English and

Breton but, crucially, not French. His music captured the time perfectly, and was a great success. He was largely responsible both for introducing Breton music to the outside world, and giving the French their first taste of Irish music.

The Fest Noz

The most visible sign of the continuing vitality of Breton culture is the *Fest Noz* (night festival). This is a relatively modern invention, though the dances themselves can date back to the middle ages. *Festoù noz* (plural) are held at least once a year in almost every village throughout Brittany, and are the single most important way of the locals expressing their “Bretonitude”.

Breton Dances

One of the best known Breton dances is the *An Dro* (*En Dro* in Breton, meaning “turn”). It comes from the area around Vannes in southern Brittany. It is danced in lines, linked by the little fingers. Tunes are in 4/4 or 2/4, are usually 16 or 32 bars in length and, as with the bulk of the repertoire, individual tunes rarely have ‘proper’ titles. They are played at a leisurely pace.

Hanter Dro (Haunt Dro or half turn) is a variation on the above. Most are written in 3/4, 3/2 or 6/4 time. The accent, if in 6/4, comes on 1 and 3. Some *Hanter Dros* have an unexpected extra beat. This is known as the *klam*, when dancers duck down for a moment before resuming the dance.

Also from the Vannes area is the *Laridé*, meaning wrinkled. This appeared in the middle of the 19th century, and for a time largely replaced the *hanter dro*. It has two variants; the *laridé 6 temps*, and *laridé 8 temps*. The number refers to the steps rather than the time signatures; the tunes are usually in 2/4 time, often with a bouncy, hornpipe-like feel.

The *Gavotte* is the most common dance in Brittany, particularly in the west. It is in 4/4 time, and is usually danced in a circle. It is constructed of 8 beat phrases, and each beat has its own function in the dance, and should be played appropriately. Many tunes have a structure of two bars (repeated) and then four bars (repeated) making 12 bars in all. Many however have just two lots of two bar sections, each repeated. *Gavottes* are often arranged into suites of three tunes, consisting of a *Tonn Simple*, a *Tamm Kreiz*, and a *Ton Double* to finish. A dance suite can last 15 to 20 minutes. The *Suite Gavotte Montagne* originates in the upland *Monts d'Arré* area.

The *Pays Plinn* is part of the upland area of Bas-Bretagne. The *Dans Plinn* is a suite of three dances. The *plinn* has a lot of busy footwork, and it is said that it was originally used as a fun way of flattening the earth floor of a new dwelling.

There are also 19th and 20th century dances imported

from other countries, and found throughout much of Europe; polkas, mazurkas and scottishes. These are frowned upon at some *festoù noz*.

A group of tunes called *gwerziou* (*gwerz* is the singular) are slow, lyrical songs similar to Irish *Sean-nos* or Scottish airs. The songs, some from as far back as the 10th century, are performed unaccompanied, and they are sometimes transferred to instruments such as the fiddle.

Accompaniment for these dances comes from a variety of different musical combinations. Perhaps best known is the classic duo (known as a *sonneur de couple*) of *bombarde* (similar to an oboe or shawm, but with a piercing tone and the volume of a trumpet) and *binioù* (a small mouth-blown bagpipe with a single drone). This combination is particularly associated with western Brittany, also known as Bas-Bretagne (lower Brittany). Among the leading contemporary fiddle players in Brittany today are Pierrick Lemou, Christian Lemaître and Jackie Molard.

To the south of Brittany lies Poitou. A characteristic dance from this area is the *Pas D'été*. This is an 18th century dance. Also called the 'French Hornpipe', it is an athletic dance involving fancy footwork and a good deal of jumping. The tunes bear most of the same characteristics as the English hornpipe.

Béarn and the Southwest

Béarn is a small mountainous region in southwest France, in what is now Aquitaine and was formerly known as Gascony. Geographically it lies against the Atlantic coast and the border with Spain in the Pyrenees. The local language is Basque - a variant of Occitan.

There is a long-standing fiddle tradition here, with a repertoire dominated by two types of dance/tune, the *saut* and the *branle*. *Rondeaus* (simple 16 bar tunes in 2/4 or 6/8) are common in Landes de Gascogne to the north and, particularly as you get into the Basque region to the southeast, there are *fandangos*. Two-time *bourrées* are found in the Midi-Pyrenees to the east.

The *saut*, which translates as "jump", is a dance found exclusively in the Basque-Béarn region. Each individual *saut* has a different series of steps. These range from simple and repetitive themes (e.g. *Peyroton*, *Los Cauterets*, *Pantelon*), to short tunes but with more complex structure (*Mariana*, *La Craba*), to long and complex dances (*Monein*, *Motchico*). The tunes and associated structures for these longer *sauts* are bafflingly complex. It is a dance requiring agility and a considerable exercise of memory. The three instruments associated with the dance are the *xirula* (a three-holed flute) the *tambourin de Béarn*, (actually a type of psaltry) and the fiddle. The tunes can also be sung, using nonsense words as a mnemonic aid; each word (such as *simple*, *dus*, *copar*) referring to a different step.

The *Branle* is also found in other parts of France. It derives from a dance in the Middle Ages, but the name now covers a number of wide ranging dances.

These *branles* have a first half in two sections, totalling 24 or 32 bars long, repeated many times, with improvisation. The second half has a change of melody, signalling the imminent end of the dance, and has no improvisation. It is in three or four parts, always totalling 32 bars, with a *rall.* or *coda* at the end.

In order to play along with the *tambourin de Béarn*, whose strings are tuned to A and E, fiddlers often use a sort of capo - a bootlace tied around the neck near the bridge. This raises the pitch by a tone, so that the fiddle can play in A and E, whilst fingering as if in G and D. Early photos show that this practice dates back to at least the early 20th century.

Bearn fiddlers also prefer the bright, slightly nasal sound that the raised pitch produces.

One of the most influential contemporary groups of the traditional revival in the region is *Ad'arrOn*, a five-piece band including two fiddlers.

Dauphiné

The Dauphiné is the mountainous area of southeast France bordering Italy, including the current departments of Hautes-Alpes, Isère and Drôme. It is an area where historically the fiddle has been of great importance, and the fiddler viewed as an icon of local culture.

The most characteristic dance of the area is the *rigodon*, a fast dance in 2/4 time made up of short melodic phrases. When played for dancing, the *rigodon* often has a pause at the start of each time around the tune, starting slowly and accelerating. The tunes are usually performed on the fiddle, but can also be sung, delivered in the Occitan language with humorous and satirical lyrics. They might, for example, mock the laziness of the men or the ugliness of the women from the neighbouring village. The first recorded mention of the *rigodon* comes in 1820, and states that they are "most often with lyrics in vulgar language".

As is all too often the case, fiddlers in early 19th century were often associated with rowdiness and bad behaviour. In 1821, following "deplorable brawls" at a feast which "degenerated into ...bloody scenes"; the following order was proclaimed:

It is forbidden to all fiddlers or other instruments forming any gathering around them, they could become responsible for the evil that would result and need to be arrested by order of the Mayor.

Despite this the fiddle remained popular, and interest reached a peak in Dauphiné in the mid to late 19th century when, at a time of romantic nationalism across Europe, traditional music and dance were recognized by the authorities as emblematic of their culture. Fiddlers were in high demand for civic events as well as weddings and parties. A Fiddlers' Association was formed in the town of Gap in Haute Alpes in 1878, and a contest was organized for the "minstrel-rigodonistes". This ran annually from 1878 to 1890. It was such a success in 1879 it

was reported that "the crowd was great and the stampede that followed disturbed the course of the dance contest".

In common with the rest of France, the 20th century saw a decline in the fortunes of traditional music in Dauphiné. Fiddlers were no longer employed for civic events, and retreated to the upland rural areas. Interest in jazz, recorded music, and the accordion all took their toll.

The 1970s saw a revival of the fiddle and rigodon traditions, with the formation of new folklore groups. Arco Alpino is a cross-border French and Italian band including 7 fiddlers. Among these are Olivier Richaume, responsible for much of the research on the Dauphiné fiddlers and the history of the rigodon. Another is Patrick Mazellier, author of a fine tune collection and leader of the group Rural Café.

Mazellier in particular was instrumental in preserving, describing and promoting the repertoire and traditional style of the Dauphiné fiddler. The playing is highly rhythmic, with many double stops, or *doigté transversaux*, as well as drones or *en bourdon* (like a bumblebee). The tunes are frequently modal in character, often mixolydian, but also sometimes Lydian. Some notes are often *défectif*, meaning closer to an untempered scale. The repertoire, though dominated by rigodons, also includes *aubades* (serenades or slow airs), and *farandoles* (a long chain dance often performed outdoors). Many but not all are in 6/8 time. In common with the rest of France, there are also bourrées, waltzes, foxtrots, polkas, marches and scottishes.

Alsace

Alsace/Lorraine is a region in the north east of France which has frequently passed between France and Germany. As such it is not surprising to find a considerable teutonic influence on the music. One of the most interesting tune/dance types here is the *Zwiefacher*, best known for its use in Bavaria, where it probably originated. The translation of "two times" refers to the fact that this dance has two alternating time signatures. It is a very old dance, possibly dating back to the 15th century. It was considered highly provocative, as the couple danced close up and face to face, long before the waltz and the polka were invented. Depending on the dance steps, the tune consists of various combinations of alternating 2/4 (for a "turn") and 3/4 bars (for a waltz step).

Another fascinating group of tunes related to the *zwiefacher* are "waltzes" in 5/8 and 11 time. A *valse a onze temps* (11-time), for example, may have bars arranged 3,3,2,3, or else 3,3,3,2.

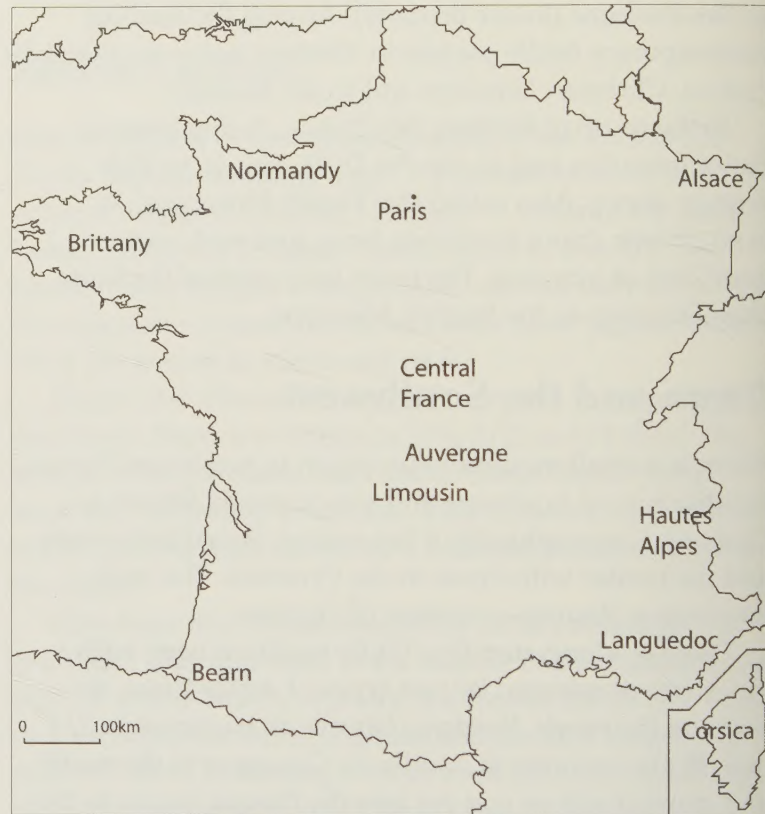
One of the leading contemporary bands in Alsace is Au Gré des Vents. The core of the band is Danyèle Besserer on accordion and Gilles Péquignot on fiddle. As with most French traditional musicians, the main focus of their work is tied to the accompaniment of dancing.

Corsica

Corsica is a wild, mountainous island out in the Mediterranean which came under French control in 1769.

The violin did not arrive here until the 19th century, but it soon replaced the *caramusa* bagpipe as the principal instrument for dancing, and proved useful for the accompaniment of the rich vocal tradition. Chief among the fiddle repertoire are *valsa* (waltzes), *masurca* (mazurkas), *sculticcia* (scottishes) and *ploca* (polkas). One of the leading figures of the *riacquista* (folk revival) on the island is fiddler Bernardu Pazzoni.

The Fiddling Regions of France



Translations/ Traduction/ Übersetzungen

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1. La Crousado Trad. arr. C. Haigh

1. 2.
A A

9 E7 A E7 1. 2.
A E7

17 A E7 A E A E7 A E7 1. 2.
A A

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2. Bourrée Trad. arr. C. Haigh

1. 2.
C C

9 C G7 1. 2.
C C

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3. Branle à Six de la Châtre Trad. arr. C. Haigh

1. 2.
G G

9 G D7 C G D7 G G D7 C G D7 1. 2.
G G

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Central France
3-time Bourrées

4. Bourrée Trad. arr. C. Haigh

Am Dm E⁷ Am Dm G⁷ C

9 C Dm C Dm C Dm C

1. G⁷ 2. C

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5. La Marianno Trad. arr. C. Haigh

C G⁷ C G⁷ C

9 G⁷ C G⁷ C

1. C 2. C

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6. Bourrée Droite Trad. arr. C. Haigh

G D⁷ G D⁷ G

9 G D⁷ G D⁷ G

1. G 2. G

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7. Bourrée Trad. arr. C. Haigh

G D⁷ C G D⁷ C D⁷ G

9 Cm G⁷ Cm G⁷

15 Cm G⁷

20 Cm G⁷ Cm

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8. Tente Redde Trad. arr. C. Haigh

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9. Ai Tant Montat Trad. arr. C. Haigh

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10. Bourrée de Fenou Trad. arr. C. Haigh

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11. Auvetz, Auvetz Trad. arr. C. Haigh

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12. Bourrée "En Coulé" Trad. arr. C. Haigh

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13. Calarem, Calarem Pas Trad. arr. C. Haigh

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14. Bourrée à Ribeyrolle (1) Trad. arr. C. Haigh

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15. Bourrée à Ribeyrolle (2) Trad. arr. C. Haigh

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16. Bourrée de piano mécanique Trad. arr. C. Haigh

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17. Bourrée d'a Ros Trad. arr. C. Haigh

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a repeat sign, followed by a series of eighth and sixteenth notes. Above the staff, the letter 'A' is placed above the first measure. The second system also begins with a repeat sign and a measure number '9' above the first measure. The melody continues with various note values. Above the staff, the letters 'A', 'D', 'A', 'D', and 'A' are placed above specific measures. The system concludes with a double bar line and two endings, labeled '1.' and '2.', each followed by a measure.

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18. Les Lordaus de la Montanha (Son Davalats) Trad. arr. C. Haigh

18. Les Lordaus de la Montanha (Son Davalats) Trad. arr. C. Haigh

9 Dm A7 Dm A7 Dm

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19. Son Davalats (version 2) Trad. arr. C. Haigh

19. Son Davalets (version 2) trad. arr. C. Haigh

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 3/8 time. It consists of two systems of music. The first system begins with a repeat sign and a first ending bracket. The second system begins with a measure rest of 9 measures, followed by a second ending bracket. Chord symbols (D, A7) are placed above the staff to indicate harmonic accompaniment. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line.

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20. Ce que mai M'agrada Trad. arr. C. Haigh

The second system of the musical score, starting at measure 7. The melody continues with eighth and quarter notes, featuring a repeat sign at the end of the system. Chord symbols A, D, A, D, D, and A are placed above the staff.

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Central France
3-time Bourrées

21. La Marion Plora Trad. arr. C. Haigh

1. 2.
Dm Dm

9 Dm A7 Dm A7 Dm A7

1. 2.
Dm Dm

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22. La Tricoutade Trad. arr. C. Haigh

1. 2.
G7

9 C G7 C G7 C C

1. 2.
C C

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23. Bourrée de Vitrac-En-Viadène Trad. arr. C. Haigh

1. 2.

9 A7 D A7

14 D A7 D

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24. Le Roc de Carlat Trad. arr. C. Haigh

Gm D7 Gm D7

9 D7 Gm D7 Gm

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25. La Bourrée des Dindes Trad. arr. C. Haigh

CD Track 3

9 D G

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26. Boulevard Garibaldi Trad. arr. C. Haigh

6 11

Gm D7 Gm D7 Gm D7 Gm

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27. Bourrée de Neris Trad. arr. C. Haigh

9

G Am D7 G Em Am D7 G

1. 2.

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28. Bourrée à Malochet Trad. arr. C. Haigh

7 14a

D A7 D A7 G A7 G D A7 D

1. 2.

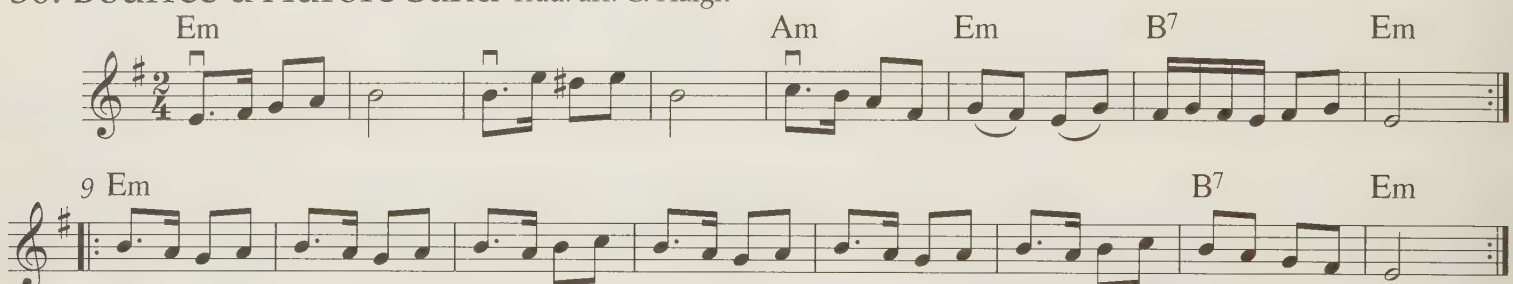
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29. Bourrée de Cusset Trad. arr. C. Haigh



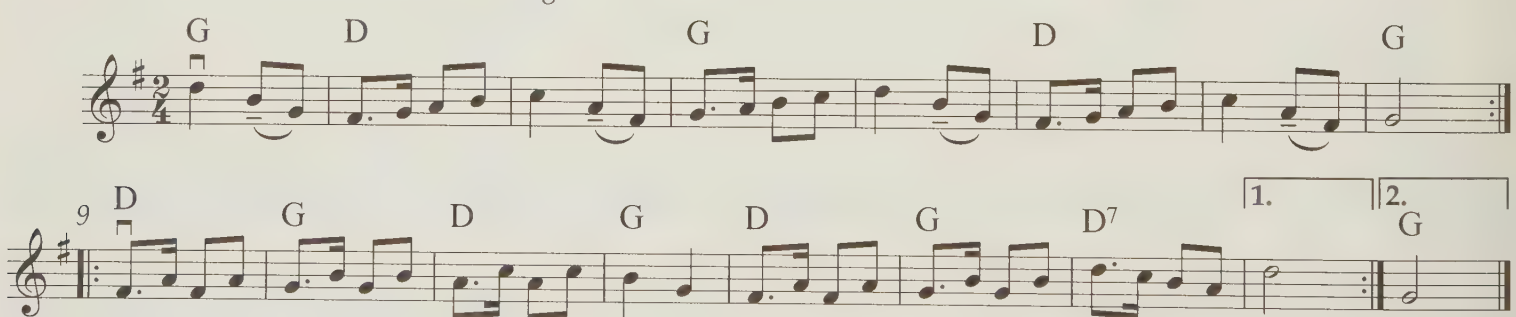
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30. Bourrée d'Aurore Sand Trad. arr. C. Haigh



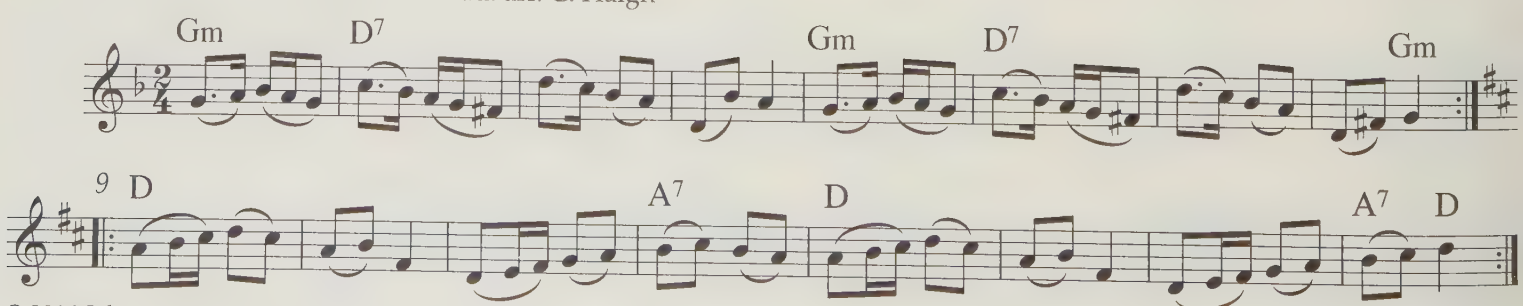
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31. Le Ruban Bleu Trad. arr. C. Haigh



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32. Bourrée Parisienne Trad. arr. C. Haigh



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33. Valse du Flûteux de Marcy Trad. arr. C. Haigh

CD Track 4

4 9 17 23

G D7 G G D7 G G D7 C G G D7 G

1. 2.

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34. Buisson Fleuri Trad. arr. C. Haigh

1. 2. C C

9 17

C G F G F G C C G7 C F G C G7 C F G C

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35. Valse à Louis Trad. arr. C. Haigh

1. 2.

9

14a 1. 2.

17

23a 1. 2.

28 1. 2.

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36. Valse du Polyte Trad. arr. C. Haigh

6a 1. 2.

9

14a 1. 2.

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37. Brezon Valse Trad. arr. C. Haigh

37. Brezon Valse Trad. arr. C. Haigh

Chord symbols: C, G7, C, C

Measure numbers: 9, 17

First ending: 1. C, 2. C

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38. Valse de St. Salvadour Trad. arr. C. Haigh

38. Valse de St. Salvadour Trad. arr. C. Haigh

Chord symbols: G, D7, G, D7, G, G

Measure numbers: 9, 13

First ending: 1. D, 2. D

Second ending: 1. G, 2. G

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39. Valse de la Chasse Trad. arr. C. Haigh

39. Valse de la Chasse Trad. arr. C. Haigh

Key: D major (F#), 3/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a 'V' (Vivace) marking. Chords G and D7 are indicated above the first few measures. The second staff continues the melody, with a '10' measure marker and a D7 chord. The third staff features a '20' measure marker, an Am chord, and a first ending bracket labeled '1.' with chords D7 and Am, followed by a second ending bracket labeled '2.' with chords D7 and G.

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40. La Valse du Negrou Trad. arr. C. Haigh

40. La Valse du Negrou Trad. arr. C. Haigh

Key: D major (F#), 3/4 time. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a 'V' (Vivace) marking. Chords D and A7 are indicated above the first few measures. The second staff continues the melody, with a '9a' measure marker. It features first and second endings, with chords D, D, G, A7, D, G, A7, and D indicated above the measures.

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Marche de Noces (Wedding Marches)

41. Marche de Noces Trad. arr. C. Haigh

41. Marche de Noces Trad. arr. C. Haigh

Key: D major (F#), 2/4 time. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a 'sim.' (simile) marking. A box labeled 'CD Track 5' is shown. The second staff continues the melody, with a '10' measure marker.

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42. Le Menon ben la Puavra Novia Trad. arr. C. Haigh

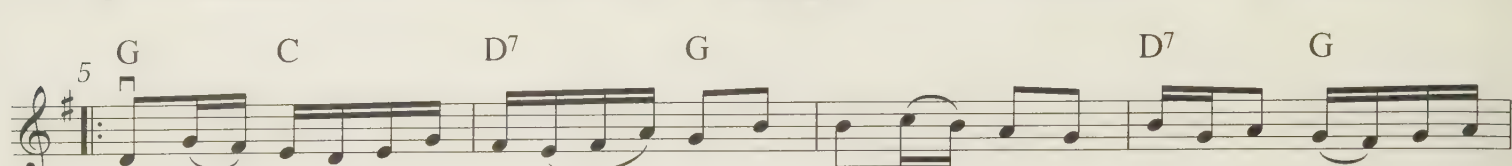
42. Le Menon ben la Puavra Novia Trad. arr. C. Haigh

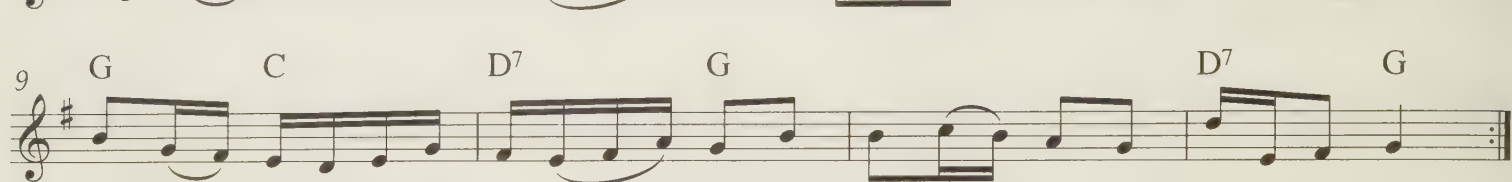
Key: D major (F#), 2/4 time. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Chords D, A7, D, and A7 are indicated above the first few measures. The second staff continues the melody, with a '5' measure marker. Chords D, A7, D, A7, and D are indicated above the measures.

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47. La Polka à Bonal Trad. arr. C. Haigh

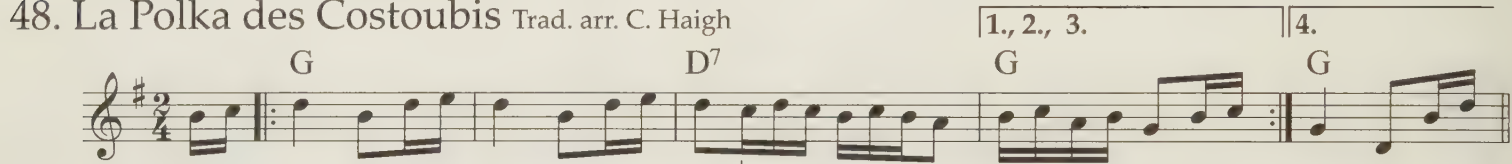
6 

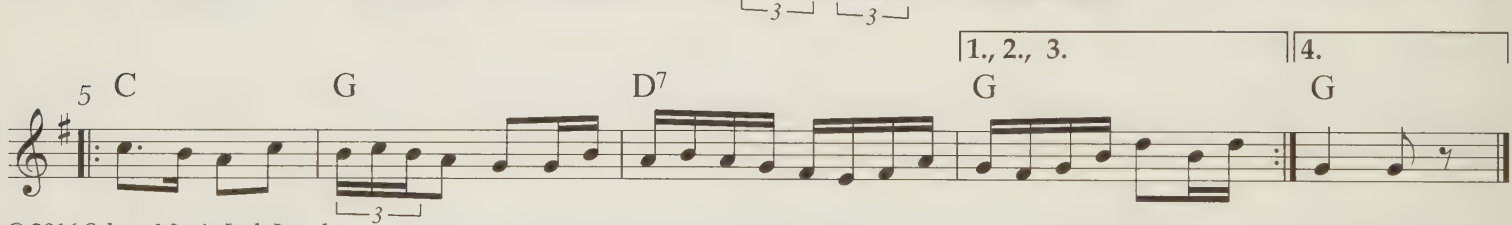
5 

9 

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48. La Polka des Costoubis Trad. arr. C. Haigh





5 


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49. Toca la Velha Trad. arr. C. Haigh



7 

13 

19 

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50. Polka "Chas nos aviam un tròc de bela-maire" Trad. arr. C. Haigh

50. Polka "Chas nos aviam un tròc de bela-maire" Trad. arr. C. Haigh

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51. Polka Piquée Trad. arr. C. Haigh

51. Polka Piquée Trad. arr. C. Haigh

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52. Tai To (Polka Piqueé) Trad. arr. C. Haigh

52. Tai To (Polka Piqueé) Trad. arr. C. Haigh

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53. Pinton Polka (Polka Piquéé) Trad. arr. C. Haigh

Musical notation for Pinton Polka (Polka Piquéé) in 2/4 time. The key signature has one sharp (F#). The melody is written on a single staff. The first measure starts with an A7 chord. The second measure has a 5 Dm chord. The third measure has an A7 chord. The fourth measure has a Dm chord. The fifth measure has an A7 chord. The sixth measure has a Dm chord. The piece ends with a double bar line.

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54. Pas Piquée (Polka Piquéé) Trad. arr. C. Haigh

Musical notation for Pas Piquée (Polka Piquéé) in 2/4 time. The key signature has one sharp (F#). The melody is written on a single staff. The first measure has a D chord. The second measure has a C chord. The third measure has a D chord. The fourth measure has a C chord. The fifth measure has a D chord. The sixth measure has a C chord. The piece ends with a double bar line.

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55. Polka de Laguiole Trad. arr. C. Haigh

Musical notation for Polka de Laguiole in 2/4 time. The key signature has one sharp (F#). The melody is written on a single staff. The first measure has a 5 chord. The second measure has a trill (tr) over the note. The third measure has a 1. chord. The fourth measure has a 2. chord. The fifth measure has a 1. chord. The sixth measure has a 2. chord. The piece ends with a double bar line.

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56. Mazurka de Lanternaire Trad. arr. C. Haigh

Chord progression for measures 1-12: Dm, A7, Dm, A7, Dm, A7, Dm, A7, Dm, A7, Dm, A7. The score includes first and second endings for measures 10-11.

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57. Mazurka d'Alfred Mouret Trad. arr. C. Haigh

Chord progression for measures 1-7: Dm, G7, A, Dm, Dm, F, G, A7, Dm, F, G, A. The score includes first and second endings for measures 5-6.

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58. Mazurka à Rigal Trad. arr. C. Haigh

Chord progression for measures 1-9: Am, G, Am, G, Am, Am, Em, Am, Em. The score includes first and second endings for measures 8-9.

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59. Borombondo Trad. arr. C. Haigh

Two staves of music in 3/4 time. The first staff contains measures 1 through 8, ending with a repeat sign and two endings. The second staff contains measures 9 through 16, ending with a repeat sign and two endings. Chords C and G7 are indicated above the notes.

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60. Mazurka de Trapenard Trad. arr. C. Haigh

Two staves of music in 3/4 time. The first staff contains measures 1 through 8, ending with a repeat sign and two endings. The second staff contains measures 9 through 16, ending with a repeat sign and two endings. Chords D and A7 are indicated above the notes.

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61. Conscrit Quand tu Partiras Trad. arr. C. Haigh

Two staves of music in 3/4 time. The first staff contains measures 1 through 8, ending with a repeat sign and two endings. The second staff contains measures 9 through 16, ending with a repeat sign and two endings. Chords D and A7 are indicated above the notes.

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62. La Perte D'un Amand (Mazurka) Trad. arr. C. Haigh

Two staves of music in 3/4 time. The first staff contains measures 1 through 6, ending with a repeat sign and two endings. The second staff contains measures 7 through 14, ending with a repeat sign and two endings. Chords A7 and D are indicated above the notes.

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63. Plante un Chau Trad. arr. C. Haigh

CD Track 8

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64. Le Vicaire Trad. arr. C. Haigh

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65. Au Pied dans l'eau Trad. arr. C. Haigh

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66. Le Petit-Pied Trad. arr. C. Haigh

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67. La Tanta Michela Trad. arr. C. Haigh

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68. La Barca Vira Trad. arr. C. Haigh

CD Track 9

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69. Rigodon de Saint-Bonnet Trad. arr. C. Haigh

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70. Rigodon du Solon Trad. arr. C. Haigh

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71. Le Rigodon de Saint-Firmin Trad. arr. C. Haigh

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72. Rigodon de Drailles Trad. arr. C. Haigh

Two staves of music in 2/4 time. The first staff begins with a Dm chord and contains four measures of eighth-note patterns. The second staff begins with a D chord and contains four measures of eighth-note patterns, including some beamed sixteenth notes. Both staves end with a repeat sign.

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73. Rigodon du mas de laye Trad. arr. C. Haigh

Two staves of music in 2/4 time. The first staff has chords D7, C, D7, C, and D above the measures. The second staff has chords C, D7, C, and D above the measures. Both staves end with a repeat sign.

74. Rigodon du Manse Trad. arr. C. Haigh

Two staves of music in 2/4 time. The first staff has chords D, C, D, C, and D above the measures. The second staff has chords D, C, D, and then a first ending (1.) with chords C and D, followed by a second ending (2.) with chords C and D. Both staves end with a repeat sign.

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75. Rigodon du Valgaudemar Trad. arr. C. Haigh

Two staves of music in 2/4 time. The first staff has chords D, C, D, and then a first ending (1.) with chords C and D, followed by a second ending (2.) with chords C and D. The second staff has chords A, D, V (for a trill), and D above the measures. Both staves end with a repeat sign.

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76. Rigodon de Charence Trad. arr. C. Haigh

First system: Treble clef, 2/4 time, key of G major. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: G, C, G, D7, G.

Second system: Treble clef, 2/4 time. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: G, D7, C, D7, C, G, D7, G.

Repeat sign at the end of the second system. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and '3'.

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77. Rigodon de Saint-Jacques Trad. arr. C. Haigh

First system: Treble clef, 2/4 time, key of G minor. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4-E4 (eighths), D4 (half). Chords: Gm, D7, Gm. First ending bracket: D7 Gm. Second ending bracket: D7 Gm.

Second system: Treble clef, 2/4 time. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4-E4 (eighths), D4 (half). Chords: D7, Cm, Gm, D7, Gm.

Third system: Treble clef, 2/4 time. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4-E4 (eighths), D4 (half). Chords: C, D7, Gm, F, Gm.

Repeat sign at the end of the third system. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and '3'.

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78. Rigodon de Gap Trad. arr. C. Haigh

First system: Treble clef, 2/4 time, key of G major. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: G, C, D7, G, C, D7.

Second system: Treble clef, 2/4 time. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: G, C, D7, G, D7, G.

Third system: Treble clef, 2/4 time. Notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4-E4 (eighths), D4 (half). Chords: G, D7, G, C, D7. First ending bracket: G. Second ending bracket: G.

Repeat sign at the end of the third system. A triplet of eighth notes (G4, A4, B4) is marked with a bracket and '3'.

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79. Son Bleu Trad. arr. C. Haigh

10

1. 2.

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80. La Galinette Trad. arr. C. Haigh

Gm Cm D Gm Cm D

1. 2.

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81. La Boiteuse Trad. arr. C. Haigh

E D A E A E

1. 2.

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82. Don't Va Sognar Trad. arr. C. Haigh

E A E

1. 2.

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83. Valse a Desmarti Trad. arr. C. Haigh

CD Track 11

1. 2. C

9 C Am F Dm G

15 C Am Dm G C Dm 1. G C 2. G C

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84. Valse de Pongte-Ravier Trad. arr. C. Haigh

1. 2. G G

9 G D7 C D7 1. 2. G

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85. Tu m'avais dit que tu m'aimais Trad. arr. C. Haigh

A and E drones throughout

9

17

25

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86. Farandole des Bordes du Rhone Trad. arr. C. Haigh

CD Track 12

8 *Fine* *D.C. al Fine*

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87. Farandole de Var Trad. arr. C. Haigh

To Coda *D.C. al Coda* *Coda*

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88. L'acabarem Prou Trad. arr. C. Haigh

1., 3. *2.* *4.* *1.* *2.*

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89. Mazurka des Audiberts Trad. arr. C. Haigh

CD Track 13

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90. Mazurka de Louette Trad. arr. C. Haigh

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91. Mazurka de Molines Trad. arr. C. Haigh

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92. Mazurka D'Istier Trad. arr. C. Haigh

quavers played dotted

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93. Marche de Conscrits de Pélussin Trad. arr. C. Haigh

CD Track 14

1. 2.

4a

6

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play over G drone where possible

94. Marche "La Rezoule" Trad. arr. C. Haigh

5

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Aubade

95. Quand la Fantasia me Prend Trad. arr. C. Haigh

CD Track 15

6

11

Slowly, but rhythmically

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96. Polka di Paluzza Trad. arr. C. Haigh

CD Track 16

1. 7a 2. 9 13 17 21

D A⁷ D D⁷ G C

97. La Fiancée du Diable Trad. arr. C. Haigh

CD Track 17

Am D Am E⁷

12,123

5 Am E⁷ C D E⁷

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98. La Fiancée Hongroise Trad. arr. C. Haigh

Am G C Em G C Am

12,123

7 Am Dm C G

11 Am G C Dm 1. Am 2.

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99. Valse à 5 Temps Trad. arr. C. Haigh

Dm G Am Dm G Am

12,123

5 Dm G Dm 1. Am 2. Am

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100. Valse à 5 Temps Trad. arr. C. Haigh

123,12

5

1. 2.

G⁷ C G⁷ C G⁷ C G⁷ C

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101. Valse à 5 Temps Trad. arr. C. Haigh

123,12

5

1. 2.

D G D G D G D G

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102. Les Vingt Meurtriers Trad. arr. C. Haigh

123,12

5

9

13

G C G D C D G

G C G C D G

G C G⁷ C

C G C G⁷ C

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103. Valses à 8 Temps No 1. (3, 3, 2) Trad. arr. C. Haigh

CD Track 18

7 G⁷ C G⁷ G⁷ C

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104. Valses à 8 Temps No 2. (3, 3, 2) Trad. arr. C. Haigh

10 E⁷ Am Dm Am

19 E⁷ Am 1. 2.

25 G C Dm

33 Am G C

41 E⁷ Am 1. 2.

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Alsace
Valses à 11 Temps

105. Valse à 11 Temps No. 1 (3, 3, 2, 3) Trad. arr. C. Haigh

CD Track 19

9 G Am⁷ D⁷ G Am⁹ D⁷ G

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106. Valse à 11 Temps No. 2 (3, 3, 3, 2) Trad. arr. C. Haigh

8 G⁷/F C C/B C/B^b F G⁷ 1. C 2. C

17 G⁷ C F C G⁷ C F 1. C 2. C

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CD Track 20

9 D G D G D 1. G D 2. D G

109. Valse Coupée Trad. arr. C. Haigh

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a 'V' (Valse) marking and a first ending bracket. The second staff continues the melody with a '3' (triple) marking at the end. The third staff includes 'clapping' instructions under specific notes. The fourth staff concludes with a second ending bracket. Chords G, D7, and C are indicated above the staff at various points.

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110. Kochersberjer Buredanz Trad. arr. C. Haigh

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111. Le Porchet Trad. arr. C. Haigh

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112. Neunhaus Trad. arr. C. Haigh

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113. Onnemey: Valse Assymetrique Trad. arr. C. Haigh

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114. Schwawelhelza Trad. arr. C. Haigh

CD Track 22

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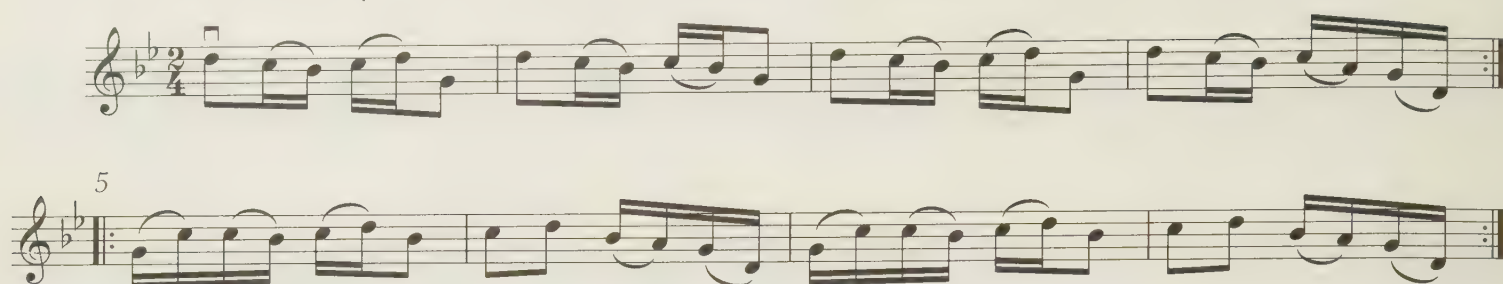
115. Handelsmann Trad. arr. C. Haigh

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116. Les Voltigeurs (Scottish Alsacienne) Trad. arr. C. Haigh

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117. Laridés No. 1 (Laridé de la côte) Trad. arr. C. Haigh



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118. Laridés No. 2 Trad. arr. C. Haigh



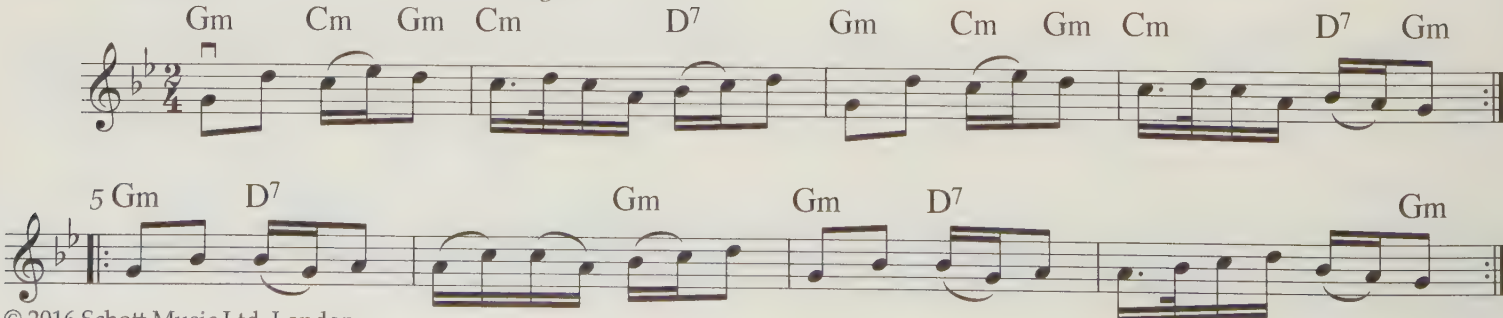
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119. Laridés No. 3 Trad. arr. C. Haigh



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120. Laridés No. 4 Trad. arr. C. Haigh



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121. Laridés No. 5 Trad. arr. C. Haigh

Am G Em Am G F Am

5 Am F G Am

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122. Laridés No. 6 Trad. arr. C. Haigh

A E A E A

5 A E A E

9 F#m E A E A

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123. Laridés No. 7 Trad. arr. C. Haigh

Bm Am Bm Am Bm

5 Am Bm Am Bm Am Bm Am Bm

CD Track 23

Semiquavers are dotted/swung

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124. Laridés No. 8 Trad. arr. C. Haigh

Semiquavers are dotted/swung

1. Am Bm 2. Am Bm

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125. Laridés No. 9 Trad. arr. C. Haigh

1. B E 2. B E

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126. Laridés No. 10 Trad. arr. C. Haigh

Semiquavers played dotted

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127. Laridés No. 11 Trad. arr. C. Haigh

Semiquavers played even

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128. March No. 1 Trad. arr. C. Haigh

CD Track 24

Am Dm G Am Am Dm G Am

5 Am Dm G Em Am Dm 1. G Am 2. G Am

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129. March No. 2 Trad. arr. C. Haigh

Em D G D G

3 Em D Em D Em D Em D Em 1. Em D 2. Em D

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130. March No. 3 Trad. arr. C. Haigh

D A D A 1. A D 2. A D

5 D A D A 1. D A 2. D A

8 G D G D 1. D G 2. D G

12 G D G D 1. G D 2. G D

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131. Marche de Sortie de L'Église Trad. arr. C. Haigh

5 D G D C D G D C D

1. 2. C

1. 2. D C D

3

132. Rond de St. Vincent Trad. arr. C. Haigh

CD Track 25

4

3

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133. A la Rochelle Trad. arr. C. Haigh

5

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134. Il y a Bien Dix Ans Trad. arr. C. Haigh

5

1. 2.

C G Am G Am C G Am C G Am

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135. La Grenouille Trad. arr. C. Haigh

3

1. 2.

C G Am G Am

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136. Hanter Dro No. 1 Trad. arr. C. Haigh

Chord progression for measures 1-9: G, D7, G, D7, G, D7, G, D7, G. The melody is in 3/4 time, starting on a treble clef with a key signature of one sharp (F#). The first measure has a repeat sign. Measures 1-4 are in 3/4 time, and measures 5-9 are in 4/4 time.

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137. Hanter Dro No. 2 Trad. arr. C. Haigh

Chord progression for measures 1-10: Am, G, Em, Am, G, Em, Am, G, Am, C, G, Am. The melody is in 3/4 time, starting on a treble clef with a key signature of one sharp (F#). The first measure has a repeat sign. Measures 1-4 are in 3/4 time, and measures 5-10 are in 4/4 time.

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138. Hanter Dro No. 3 Trad. arr. C. Haigh

Chord progression for measures 1-10: Am, G, C, Am, G, Am, G, C, Am, G, Am, Am, G, Am. The melody is in 3/4 time, starting on a treble clef with a key signature of one sharp (F#). The first measure has a repeat sign. Measures 1-4 are in 3/4 time, and measures 5-10 are in 4/4 time.

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Am G C Am G C Am G C Am G C

The second system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a 3/4 time signature. The melody continues on a single staff. Below the staff, the chords are indicated as Am, G, C, Am, G, C, and Am. The system concludes with a double bar line.

Gm C Gm C

5 Gm C Gm C

9 Dm C Gm Fm Gm

$$B_m \quad A \quad B_m \quad A \quad B_m$$

CD Track

26

9 Bm A Bm Bm A Bm G A Bm

17 Bm A Bm A D Bm A Bm A Bm

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142. An Dro No. 1 Trad. arr. C. Haigh

CD track 27

1. 2.

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143. An Dro No. 2 Trad. arr. C. Haigh

Am Dm Am E7 Am D7 Am E7

1. 2.

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144. An Dro No. 3 Trad. arr. C. Haigh

G Bm C D G Bm C D

1. 2.

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145. An Dro No. 4 Trad. arr. C. Haigh

Am Dm E7 Am Am G Am G

1. 2.

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146. Scottishe No. 1 Trad. arr. C. Haigh

CD Track 28

all x 2

all x 2

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147. Scottishe No. 2 Trad. arr. C. Haigh

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148. Scottishe No. 3 Trad. arr. C. Haigh

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149. Scottish à Henri Hamonic Trad. arr. C. Haigh

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150. Plinn No. 1 Trad. arr. C. Haigh

CD Track 29

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151. Plinn No. 2 Trad. arr. C. Haigh

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152. Plinn No. 3 Trad. arr. C. Haigh

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153. Plinn No. 4 Ton Double Trad. arr. C. Haigh

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154. Plinn No. 5 Ton Double Trad. arr. C. Haigh

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155. Gavotte de Scrignac Trad. arr. C. Haigh

CD Track 30

4

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156. Gavotte 2 Trad. arr. C. Haigh

4

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157. Gavotte Montagne Trad. arr. C. Haigh

4

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158. Gavotte de Huelgot Trad. arr. C. Haigh

4

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159. Ton Simple Trad. arr. C. Haigh

CD track 31

5

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160. Tamm Kreiz Trad. arr. C. Haigh

Slow

Speed up to dance tempo

4

7

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161. Ton Double Trad. arr. C. Haigh

5

9

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162. Ton Kenta Trad. arr. C. Haigh

CD Track 32

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163. Tamm Kreiz Trad. arr. C. Haigh

Slow

Speed up

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164. Ton Double Trad. arr. C. Haigh

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In each of these Branles, the A section
can be repeated several times with variations

165. Assau Trad. arr. C. Haigh

CD Track 33

A A E 1. A 2. A

5 A E A E A

10 E A E A

15 E A E A E A

21 **B** E A E A

25 E A E A

29 E A E 1. A 2. A

33 E A E A

37 E rall. A

166. Lo Segonèr Trad. arr. C. Haigh

A

1. A D E⁷ A A D E⁷ A 2. E⁷ A

5 A E⁷ A 1. E⁷ A 2. E⁷ A

B

9 A E⁷ A 1. E⁷ A 2. E⁷ A

13 A E⁷ A 1. E⁷ A 2. E⁷ A

17 A E⁷ A E⁷ A

21 A E⁷ A E⁷

25 A E⁷

29 **rall.** A

167. Ha! Ca Ira Trad. arr. C. Haigh

1. A 2. A⁷ D

5 G

9 D⁷ G

13 G D⁷ G D⁷ G D⁷ G

17 G D⁷ G D⁷

21 G D⁷ G D⁷ G G

25 D⁷ G D⁷

29 D⁷ rall. G

168. Danca deu Veire Trad. arr. C. Haigh

CD Track 34

7

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169. Los Cauterèrs Trad. arr. C. Haigh

8

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170. Matelòta Trad. arr. C. Haigh

7

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171. Pantelon Trad. arr. C. Haigh

5

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172. La Piga Trad. arr. C. Haigh

Chords: C, F, C, G⁷, C, G⁷, C

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173. Peiroton Trad. arr. C. Haigh

Chords: D⁷, G, D⁷, G, D⁷, G, D⁷, G

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174. Débat deu Pé Trad. arr. C. Haigh

Chords: Am, E⁷, Am, E⁷, Am, Dm, E⁷, Am

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175. Mariana Trad. arr. C. Haigh

CD Track 35

7 C G7 C 1. G7 2. G7

11 F C

15 1. G7 C 2. G7 C

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176. Saut de Satan Trad. arr. C. Haigh

C G7 C 1. G7 C 2. G7 C

5 C F C

9 C G7 C

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177. Fandango No. 1 Trad. arr. C. Haigh

CD Track 36

9

17

25

1. 2.

1. 2.

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178. Fandango No. 2 Trad. arr. C. Haigh

8

16

1. 2.

1. 2.

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179. Fandango No. 3 Trad. arr. C. Haigh

The musical score is written for guitar in 3/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together. Chords are indicated above the staff: Am, Dm, E7, and Am. The second staff starts at measure 9 and includes a first and second ending. Chords shown are Dm, Am, E7, and Am. The third staff starts at measure 17 and includes a key signature change to two sharps (D major). Chords shown are E7, Am, G, and C. The fourth staff starts at measure 25 and includes a first and second ending. Chords shown are Dm, Am, E7, and Am. The piece concludes with a final double bar line.

Am Dm E7 Am

9 Dm Am E7 Am 1. 2.

17 E7 Am G C

25 Dm Am E7 Am 1. 2.

180. Bourrée No. 1 Trad. arr. C. Haigh

CD track 37

5

9

13

1. 2.

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181. Bourrée No. 2 Trad. arr. C. Haigh

5

9

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182. Bourrée No. 3 Trad. arr. C. Haigh

5

1. 2.

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183. A l'entorn de ma Maison Trad. arr. C. Haigh

Musical score for 'A l'entorn de ma Maison' in 6/8 time. The melody is written on a single staff. Chords are indicated above the notes: Am, E7, Am, E7, Am. The piece includes a first ending (1.) and a second ending (2.).

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184. A Grenade Trad. arr. C. Haigh

Musical score for 'A Grenade' in 6/8 time. The melody is written on a single staff. Chords are indicated above the notes: G, D7, G, D7. The piece includes a first ending (1.) and a second ending (2.).

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185. A Bordéu Trad. arr. C. Haigh

Musical score for 'A Bordéu' in 6/8 time. The melody is written on a single staff. Chords are indicated above the notes: G, D7, G, D7. The piece includes a first ending (1.) and a second ending (2.).

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186. L'Aute Jorn, me Promenavi Trad. arr. C. Haigh

Musical score for 'L'Aute Jorn, me Promenavi' in 6/8 time. The melody is written on a single staff. Chords are indicated above the notes: F, C7, F, C7. The piece includes a first ending (1.) and a second ending (2.).

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187. La Borregada Trad. arr. C. Haigh

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188. Rondeau Sans Titre Trad. arr. C. Haigh

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189. Rondeau en chaine Trad. arr. C. Haigh

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190. Congo de Captieux (Béarn) Trad. arr. C. Haigh

CD Track 39

Chord progression for Congo de Captieux (Béarn):

Measures 1-4: G, C, D, G

Measures 5-8: D, G, G

Measures 9-12: Am, G, D, G, G, C, D

Measures 13-16: G, C, D, G

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191. Congo La Marie (Tarn) Trad. arr. C. Haigh

Chord progression for Congo La Marie (Tarn):

Measures 1-4: C, G⁷, C, G⁷

Measures 5-8: C, C, G⁷

Measures 9-12: C, G⁷, C, G⁷, C

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192. Congo à Dubetat (Gascony) Trad. arr. C. Haigh

Chord progression for Congo à Dubetat (Gascony):

Measures 1-4: G, D⁷, G, G

Measures 5-8: D⁷, G, G, D⁷, G

Measures 9-12: D⁷, G, G, D⁷, G, D⁷, G

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193. Branle des Chevaux Trad. arr. C. Haigh

CD Track 40

7 G D G G D Gm D

13 G D G Gm D

19 D Gm Gm D D Gm

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194. Branle des Lavandières Trad. arr. C. Haigh

9 Gm Bb Eb D G Gm Bb Eb D G

15 Cm Gm F Eb F Eb D G

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195. Branle d'Ecosse Trad. arr. C. Haigh

7 Am G Dm C C Dm

Am G Dm C Dm G Am

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196. Scottish de Sept Trad. arr. C. Haigh

CD Track 41

Chords: G, D7, G, D7, G, D7, G, C, D7, G, D7, G, D7, G

6

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197. Scottish à Dujardin Trad. arr. C. Haigh

Chords: G, Am, D7, G, D7, G, Am, D7, G, D7, C, G7, C, G7, C, G7, C

6

12

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198. Scottish à Dumesnil Trad. arr. C. Haigh

Chords: G, D7, G, G, G, B, G, C, D7, C, D7, G, C, G, C, D7, G, C, C, G, C

6

12

Play A, B, A, C

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Western France
Normandy Mazurkas

199. Mazurka Java Trad. arr. C. Haigh

CD Track 42

5 F C F

9 C F C F

13 C F C F

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200. La Vielle Mazurka Trad. arr. C. Haigh

1 G7 C G7

5 C G7

9 G7 Am 1. 2.

13 C G7

17 C G7 1. 2. C

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201. Mazurka à Pierre Chéné Trad. arr. C. Haigh

Musical score for Mazurka à Pierre Chéné, measures 1-16. The score is written in treble clef, key of D major (one sharp), and 3/4 time. It features a mix of eighth and sixteenth notes, with some triplets. Chords G, C, and D7 are indicated above the staff. Measure 13 begins with a repeat sign. Measure 16 ends with a double bar line and repeat dots.

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202. Marguerite à Bourgeolet Trad. arr. C. Haigh

Musical score for Marguerite à Bourgeolet, measures 1-16. The score is written in treble clef, key of D major (one sharp), and 3/4 time. It features a mix of eighth and sixteenth notes, with some triplets. Chords G, C, and D7 are indicated above the staff. Measure 9 begins with a repeat sign. Measure 16 ends with a double bar line and repeat dots.

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203. Branle No. 1 Trad. arr. C. Haigh

CD Track 43

1. 2.

9 C G7 C C G7 C C

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204. Branle No. 2 Trad. arr. C. Haigh

1. 2.

9 C G7 C G7 C G7

17 C G7 C G7 C 1. 2.

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205. Branle No. 3 Trad. arr. C. Haigh

5 G D7 G D7 G

9 G D7 G 1. D7 2. D7

13 G D7 G 1. D7 2. D7 G

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206. Pas d'été à Merlet Trad. arr. C. Haigh

CD Track 44

5 9 13 17 21

1. 2.

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207. Mardi Gras Trad. arr. C. Haigh

5 9 13

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208. Parpalhon Trad. arr. C. Haigh

CD Track 45

6

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209. Espertas vous Bezerienes Trad. arr. C. Haigh

5

11

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210. Lo Camel de Besiers Trad. arr. C. Haigh

6

12

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211. Lous Castanhous Trad. arr. C. Haigh

Musical score for 211. Lous Castanhous. The score is written in treble clef, key of D major (two sharps), and 6/8 time. It consists of three staves. The first staff contains measures 1-4 with chords G, D7, and G. The second staff contains measures 5-8 with chords D7 and G. The third staff contains measures 11-14 with chords C, D7, and G. The melody is simple and rhythmic, typical of a farandole.

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212. Farandol Nicoise Trad. arr. C. Haigh

Musical score for 212. Farandol Nicoise. The score is written in treble clef, key of D major (two sharps), and 6/8 time. It consists of three staves. The first staff contains measures 1-6 with chords D, A7, D, and D. The second staff contains measures 7-11 with chords A7, D, D, G, and A7. The third staff contains measures 12-16 with chords D, G, A7, and D. The melody is simple and rhythmic, typical of a farandole.

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213. Farandole de Breil Trad. arr. C. Haigh

Musical score for 213. Farandole de Breil. The score is written in treble clef, key of D major (two sharps), and 6/8 time. It consists of three staves. The first staff contains measures 1-5 with chords D, G, D, and A7. The second staff contains measures 6a-8 with first and second endings, both with chord D. The third staff contains measures 9-13 with chords A7, D, and A7. The fourth staff contains measures 14-16 with first and second endings, both with chord D. The melody is simple and rhythmic, typical of a farandole.

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214. A Spagnuletta Trad. arr. C. Haigh

CD Track 46

7

12

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215. Manfarina Trad. arr. C. Haigh

6a

9

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216. Cuntradanza di Castiglioni Trad. arr. C. Haigh

6

11

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217. Polca di Pedigrisgiu Trad. arr. C. Haigh

47 C G⁷

7 C F

13 C G⁷ C C

18 G⁷ C G⁷

23a 1. C C 2. C C 4

27 G⁷ C G⁷ C

Detailed description: This block contains the musical notation for measures 47 through 30 of 'Polca di Pedigrisgiu'. The music is written in treble clef with a 2/4 time signature. Chord symbols (C, G⁷, F) are placed above the staff. Measure 47 starts with a box containing the number 47. Measures 13 and 18 contain triplets. Measure 23a shows a first ending (1.) and a second ending (2.). Measure 27 ends with a double bar line.

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218. Scurtiscia Trad. arr. C. Haigh

G D⁷ G D⁷ G D⁷ G

7 G D⁷ G D⁷ G D⁷ G

Detailed description: This block contains the musical notation for measures 1 through 8 of 'Scurtiscia'. The music is written in treble clef with a 2/4 time signature. Chord symbols (G, D⁷) are placed above the staff. Measure 7 starts with a box containing the number 7. The piece ends with a double bar line and a repeat sign.

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219. A Pedina (Polka Piquée) Trad. arr. C. Haigh

Two staves of music in 2/4 time, key of D major. The first staff contains measures 1-4 with notes D, A, D, and A. The second staff contains measures 5-8, starting with a measure rest marked '5', followed by notes G, A, G, and A. The music features eighth and sixteenth notes with various accidentals.

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220. Scurtiscella di Castiglioni Trad. arr. C. Haigh

Three staves of music in 2/4 time, key of D major. The first staff contains measures 1-6 with notes C, G, D⁷, G (with a triplet), C, and G. The second staff contains measures 7-11, including first and second endings. The third staff contains measures 12-16, also including first and second endings. The music features eighth and sixteenth notes, rests, and repeat signs.

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221. Waltz No. 1 Trad. arr. C. Haigh

CD Track 48

Measures 1-22 of Waltz No. 1. The score is in 3/4 time. Measures 1-8: G⁷, C, G⁷, C. Measures 9-16: G⁷, C, G⁷, C. Measures 17-22: Dm, A⁷, Dm. Measure 22 includes a first ending (1. A⁷ Dm) and a second ending (2. Dm).

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222. Waltz No. 2 Trad. arr. C. Haigh

Measures 1-19 of Waltz No. 2. The score is in 3/4 time. Measures 1-6: C, G⁷. Measures 7-12: C, C, G⁷. Measures 13-18: C, C. Measure 19 includes a first ending (1. C) and a second ending (2. C).

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Miscellaneous
Waltzes from Corsica

223. Waltz No. 3 Trad. arr. C. Haigh

Measures 1-15 of Waltz No. 3. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single staff. Chords are indicated above the notes: V (first measure), D (measures 2-3), A⁷ (measures 4-5), D (measures 6-7), A⁷ (measures 8-9), D (measures 10-11), A⁷ (measures 12-13), and D (measures 14-15). There is a first and second ending bracket over measures 10-11 and 12-13 respectively.

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224. Waltz No. 4 Trad. arr. C. Haigh

Measures 1-17 of Waltz No. 4. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single staff. Chords are indicated above the notes: A (measures 1-2), E (measures 3-4), A (measures 5-6), D (measures 7-8), E (measures 9-10), A (measures 11-12), D (measures 13-14), E (measures 15-16), and A (measures 17-18). There is a first and second ending bracket over measures 15-16 and 17-18 respectively. The first ending is labeled '1.' and the second ending is labeled 'Final time'.

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225. Waltz No. 5 Trad. arr. C. Haigh

Measures 1-10 of Waltz No. 5. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single staff. Chords are indicated above the notes: C (measures 1-2), G (measures 3-4), D⁷ (measures 5-6), G (measures 7-8), C (measures 9-10), G (measures 11-12), D⁷ (measures 13-14), G (measures 15-16), and G (measures 17-18). There is a first and second ending bracket over measures 15-16 and 17-18 respectively.

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226. Valsu Moltifau Trad. arr. C. Haigh

7a

1. 2.

11

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Detailed description: This musical score is for 'Valsu Moltifau' in 3/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 1 through 6, with a G major chord above measure 1 and a D7 chord above measure 6. The second staff starts at measure 7 and includes first and second endings. It features a G major chord above measure 10 and another G major chord above measure 11. The third staff begins at measure 11 and ends with a double bar line. It includes a D7 chord above measure 12 and G major chords above measures 13 and 14.

227. Valsa di Belgudè Trad. arr. C. Haigh

9

17

25

32

40

Detailed description: This musical score is for 'Valsa di Belgudè' in 3/4 time, key of D major. It consists of six staves of music. The first staff contains measures 1 through 8, with G major chords above measures 1 and 5, and a D7 chord above measure 6. The second staff starts at measure 9 and includes a D7 chord above measure 10, a G major chord above measure 14, and a triplet of eighth notes in measure 15. The third staff begins at measure 17 and features a D7 chord above measure 18 and a G major chord above measure 22. The fourth staff starts at measure 25 and includes a D7 chord above measure 26 and a G major chord above measure 30. The fifth staff begins at measure 32 and contains a first ending with a repeat sign, a G major chord above measure 33, and a D7 chord above measure 38. The sixth staff starts at measure 40 and includes a G major chord above measure 44, ending with a repeat sign.

Further Listening and Reading

Recordings

Ad'arrOn, *Èr Navèth* (Pagans Musica, 1997)
 Ad'arrOn, *Sauts biarnés de l'arribèra* (1990)
 Ad'arrOn, *Vriolonnaires Pirenecs* (Pagans Musica, 2010)
 Alexandre Savignat and Antonin Pécoil, *Violins du Cézallier* (AEPEM, 2009)
 Alfred Mouret, *Portrait de Musicien* (Modal, 2003)
 Arco Alpino, *Violons Traditionnels des Alpes* (Modal, 2001)
 Au Gré des Vents, *Fraxinelles* (Carnet de Bal, 2003)
 Au Gré des Vents, *Soll Lawa*; (Carnet de Bal, 2013)
 Café Charbons, *France; Musiques D'Auvergne. Music from the Auvergne* (Audivis Ethnic, 1996)
 Compagnie Léon Larchet, *Entremodes* (2003)
 Drailles; *Quintette de violons* (Modal, 2005)
 Flor de Zinc, *Musique D'Auvergne*, (Buda musique, 2013)
 Here be Giants; *Gig!*
 Jean-Francois Vrod, *Cinq Planetes* (CP Records, 1998)
 Léon Peyrat, *Portrait de Musicien* (Modal, 2002)
 Michel Esbelin, *Le Valse des Ombres* (Buda, 2005)
 Pierrick Lemou, Frédéric Samzun, Didier Allain; *Violons en Bretagne* (Rende-Vous Digital, 2010)
 Pierrick Lemou and Patrick Lefebvre: *Duo de Bretagne, Seizh Hun*, (Keltia Musique, 1998)
 Trio Violon, *La Concordance des Temps* (Silex, 1991)
 Various Artists, *France; Une Anthologie des Musiques Traditionnelles* (Fremaux & Associes)
 Various Artists, *Les Violons du Rigodon* (Fanfare Ménétrière, 2002)
 Various Artists, *Sonneurs de violon traditionnels en Bretagne*, (Le Chasse-Maree, 2002)

Books

Chris Shaw and Trevor Upham, *Bal Folk; Traditional Dance Music from Central France* (Dave Mallison Publications, 2009)
 David Surette, *Traditional Breton Dance Tunes - Fest Breizh* (Mel Bay 2010)
The World of Traditional Dance music in Brittany, a PhD thesis by Desmond John Wilkinson for University of Limerick (1999)
 Jean-Marc Delaunay, *Les Violons De L'Artense* (AMTA, 1999)

Mike Gilpin, *Dansons la Morvandelle! A collection of Traditional French dance tunes from the Morvan* (Dave Mallison Publications, 2009)

Patrick Mazellier, *Violin Traditionnel* (Écho des Garrigues, 2013)

Pierrick Lemou, *Breton Music for Violin* (Book and CD) (Editions Alain Pennec)

Websites

www.diatofiddle.com
www.folkdanse.free.fr
www.mustringlib.net
www.partitions.bzh
www.reveveille.net

About the Author



Chris Haigh has been a professional fiddle player for 25 years, with experience covering many different genres. He has played on over 75 albums, working with a range of artists.

He has played at Britain's top folk festivals, gives numerous lessons and workshops, and has taught on the Newcastle Folk and Traditional music degree, as well as at Middlesex, and Brunel universities.

He has written several other fiddle books for Schott Music, including *Hungarian Fiddle Tunes* (ED 13493), *Exploring Jazz Violin* (ED 13351), *Exploring Folk Fiddle* (ED 13460), *Exploring Klezmer Fiddle* (ED 13560), and his website, www.fiddlingaround.co.uk, is probably the most comprehensive and widely visited source of fiddle information on the web.



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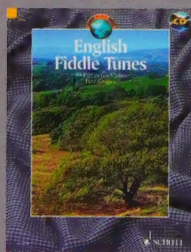
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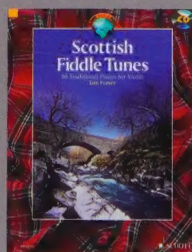
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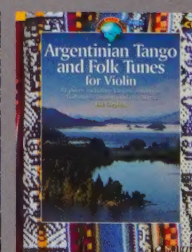
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